

SCREAM QUEENS ILLUSTRATED

Number 13

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SEE INSIDE FOR DETAILS

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With
**LORISSA
McCOMAS**

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W.A.V.E.
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This glamour book features over 90 pages of sizzling photographs of the Sex Symbol Dynasty, plus stunning art work from Olivia. Unsigned. Or get the signed limited edition. (Nudity)

These are the behind-the-scenes videos shot during photo sessions of the Sex Symbol Dynasty.

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Enjoy watching the behind-the-scenes antics of Dian and Monique as they pose for some sexy photos. You never saw Dian like this on "The Price is Right". Topless and full nudity. 60 Minutes.



EROTIC IMAGES

Monique orchestrates her photo session, creating the look with mind, body and soul. Full nudity. 60 Minutes.

JULIE

A CELEBRITY PHOTO SHOOT

This video was shot while Julie posed for a Leg Show magazine photo session, a Rave magazine cover shoot and another magazine layout. Full nudity. 60 Minutes.

LAS VEGAS BUST
A behind-the-scenes look at busty Rhonda and Monique in action at a photo shoot and their night in a Las Vegas casino, gambling and dancing. Topless and full nudity. 60 Min.



LEG ACT

This video was shot during Monique's Leg Show magazine photo session - with feet and leg action. Full nudity. 60 Min.

RHONDA & LINNEA A CELEBRITY PHOTO SHOOT

A behind-the-scenes look at the two lovelies while they pose for photos for the Dynasty book. Topless and full nudity. 60 Minutes.

This is the amateur video series. Unrehearsed and spontaneous.

A COUPLE'S PLEASURE

Monique appears alone, but performs for both of you. She tells you ladies how to keep your man in line and shows you guys how to please your lady. Full nudity. 60 Minutes.

EROTIC PLEASURES

Performing like you've never seen her perform before, Monique bares herself, body and soul, revealing fetishes and fantasies. She gives in to her forbidden desires, in the erotic zone. Full nudity. 60 Minutes.



WILD AND WET ADVENTURE

From Wet T-shirt to Wet skin, Monique works out. As the sun and water kiss and caress her naked body like ethereal lovers, the workout becomes an erotic dance. Finishing in the shower, she lathers up every inch of her body. Full nudity. 60 Minutes.



UnreSTrained

Julie is wild, wacky and sensuous, all in one video. Get to know the real Julie - her off-the-wall sense of humor, her dramatic side and her erotic impulses. Full nudity. 60 Minutes.

ONLY \$44.95 per Video (call for quantity price). \$30 per Unsigned Sex Symbol Dynasty Book or only \$54 for the Special Signed Limited Edition. Send \$35 per Regular Signed *It's Only Art If It's Well Hung Book* or \$42 for the Special Limited Signed Edition. Add \$5.00 for handling Per Order. FOREIGN ORDERS add an additional \$4.00 Per Item. DIRECT ALL INQUIRY CALLS TO: (805)496-3698. CREDIT CARD ORDERS ONLY CALL: (800)642-8183. Call for other Sexy Videos and Products OR send \$5 and a self-addressed envelope with 2 stamps and receive the Sex Symbol Dynasty Color Catalog to: PURRFECT PRODUCTIONS, P.O. BOX 430, NEWBURY PARK, CA 91320 CHECKS PAYABLE TO PURRFECT PRODUCTIONS. FREE CATALOG with any order!





Editorial

I STILL *HATE* HATE MAIL

by

John Russo

Here we go again, back to one of my favorite subjects to rail against, namely the narrow-minded “morals police” who believe that their own way of looking at things is the *only* way, and that anybody who thinks differently ought to be burned at the stake or have a stake driven through his heart.

SQI fan and contributor Jean Elliott advised me to ignore these fanatics, but I think we need to constantly remind ourselves that they're out there, doing their best to police our thoughts and curtail our constitutional liberties. All in the name of their own brand of “holiness.”

Witness the following letter we received recently from someone who got one of our DRIVE-IN CINEMA NEWSLETTERS:

“To Whom it May Concern:

“I don't know whose mailing lists you buy, but you have no right to send me your filthy, pornographic catalogs through the mail. Low-lives like you who seek to profit by degrading human beings and society are the worst kind of obscene scum there is.

“Decent people don't want anything to do with pornographers like you, who seek to infect the world with your evil.

“If you send me one more piece of mail, I am going to bring you into court, and sue you back into the depths of hell, from which you came.

“I further urge you to repent; to close down your smut factory, to beg God's forgiveness, and to amend your life in the service of God, and to try to build up a decent society, or risk eternal judgment and damnation.

“In the service of God,
[name withheld by SQI]”

Notice how the writer of this epistle believes he is acting “in the service of God.” Cotton Mather and all the other witch hunters and witch burners believed the same thing. We have to always remember that when their ilk held almost absolute power, they wanted to burn Copernicus at the stake for saying that the earth revolved around the sun. In their “holy wisdom” they believed the opposite — their minds were made up and they didn't want to be confused by facts. They were more than willing to kill — to exterminate millions — in order to save themselves from their fear of mental (theological) confusion.

There's nothing wrong with theology or religion — except when it's in the hands of fascists. This is the mentality that burns crosses, desecrates synagogues, guns down patients in abortion clinics, bombs government buildings, and assassinates prime ministers.

PUBLISHERS NOTE: Please take note that this is issue #13. YOU DID NOT MISS #12. We did. Due to extreme lateness in release, we at SQI decided to skip issue #12. You did not miss any features. Everything has been pushed forward. **SPECIAL NOTE TO SUBSCRIBERS:** You will receive the correct number of issues. We have extended the final issue # on your records by one.

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SQI Mailbox

Dear J.R. (not Ewing),

I am writing with three things to say:

First is, you're doing a fine job with the magazine overall. I have been reading it since the first issue, and have never found anything wrong until receiving SQI#11.

This brings me to my second item, that being your CHILLER THE-ATRE ad for April. The page itself was great with plenty of information for people unfamiliar with the show. Now here is the problem: if I had been a first timer looking at that ad and decided to go, I would have been out of luck. Reason for this was the shipping time of your magazine. The show ran from the 12th to the 14th. My magazine was not mailed (according to the postal stamp) until the 19th and arrived at my house the 23rd. Just a little late for me to go — would you agree with this? I hope in the future (before October) that you can give better notice for all your readers. Even those other guys FF put a small notice in their magazine giving notice of the upcoming show.

Now my third item comes in the form of a big compliment for my favorite SQI Lady, Brinke Stevens. I had the pleasure of meeting her not once but twice while she was doing her Pa. B.O.D comic book tour. She is a very special person, not to mention beautiful and smart. I want to wish the best of success to Brinke on her new projects down the road and across the country. That's it John. Fix that one problem, and you will be batting a thousand

Sincerely,
Stephen D. Mixell
East Berlin, PA

Dear Mr. Russo,

Hello. I would like to give you high praise for your magazine, which I only recently discovered with your last issue. I was able to locate only one other back issue, SQI #8. And I was mesmerized by the saucy Alex Taylor! She is a vision.

In SQI #11 I enjoyed the interview and layout of Linnea Quigley. She's never looked better! She has gained a new fan in me.

I am a die-hard admirer of Loris McComas, and I am thrilled that you printed such a wonderful layout and big article in her own words. And I am anxiously looking forward to seeing Elliot's all-new pictorial of her next issue.

I love SQI; keep it up!

Sincerely yours,
Stephen Lee Roldon
Aiea, HI



Dear Bob, Jack, Terry and Bill,

I can never thank you enough for everything that you have done for me! You guys are the best!

I love the new SCREAM BEAT magazine! It's a big winner!!!

Until the next time take care and be happy.

Love and kisses,
Debbie Dutch

Dear SQI Mailbox,

Hello, I am a new reader of your magazine. Number 10 is the first issue I've ever seen and purchased. I would like to compliment everyone involved in this creation. You've got a very exciting format, and I really enjoyed your unique style.

I especially enjoyed your outstanding pictorial on the beautiful Rhonda Shear! The all-new photos you featured were beyond incredible! Rhonda has never looked more luscious! This ultra-glamorous layout is a zillion times better than the one she did for PLAYBOY! Hats off to all who made it possible.

I also enjoyed your feature on EMBRACE OF THE VAMPIRE. All in all, SQI is a terrific magazine. Keep it up!

Thanks,
Stephen Roldon
Aiea, HI

Dear sirs:

I have recently purchased your SCREAM QUEENS 4 trading cards. I am a big fan of the SCREAM QUEENS cards, and have a copy of the original set. As an adult card collector, I would be very interested to know if you carry other such cards, and if I could order them by mail. I look forward to doing business with you

Sincerely,

Chris Lichuk
Edmonton, Alberta, Canada

Editor's note: Check our ads for info on our SCREAM QUEENS trading card series.

LIFE IN THE MOVIE BUSINESS by

LORISSA McCOMAS

PHOTOGRAPHY BY ELLIOT

10¢



I just recently got back to L.A. from my trip to the East Coast. I went to the Chiller Theater convention. I really enjoy going to these conventions because I get to meet so many people in the industry as well as people that know my work; I guess you could call them "fans." This is exciting when you're an actress and you realize that people really do watch these programs. I had been to the Chiller convention two years ago representing FEMME FATALES magazine, but I was newer to the business, and most of the films I had done were not even out yet. This year was much better because I had many films that are in the video stores as well as films that have been on Showtime and the USA channel — and let's not forget Cinemax and the Playboy channel. I was representing SCREAM QUEENS magazine at this convention.

Well, to get back to what's going on here at home, I just had a rehearsal today for the Showtime series SHERMAN OAKS. I have my first guest-starring role on a television series. All the work that I had done up to this point had been film. This particular series is for cable; however they are trying to sell it to the Fox network. It's basically a sit-com with adult themes.

Today was a real learning experience for me because when I went to the rehearsal, I realized how all of the blocking, which is the setting up of the action for the entire episode would be done. I do know that it is shot completely differently on the shows that are filmed live before a studio audience.

The way that the rehearsal began was intimidating to me, for generally on all the films that I had worked, we were told our scene numbers the night before and just went to the set the next day to shoot. They really never did formal rehearsals; they basically would run through the scene just once before it was shot. Well, on this particular show we all came in and sat around a large conference table and just read through the





script. We had to read in front of all the other actors, the producers and anyone else involved with the show. I guess I was intimidated because all of the other actors were regulars on this show and they had developed characters or distinct personalities. The other actors on the show have been in the business for many years, and I am just a newcomer, maybe not by B-movie standards, but for the big-budget shows. Most of these people have many years of experience and professional training. I got my training hands-on. I jumped right into my first film with virtually no experience. Truly the only experience I had at that point was modeling; I had modeled for PLAYBOY and some swimwear catalogues and that was when I worked on my first movie.

Modeling only gets you used to being in front of the camera; it doesn't help your acting ability whatsoever. I guess if it were not for my modeling career, I would have never had my chance to work in the movie business. Acting is very difficult work — a lot more goes into it than people realize. First of all, a typical shooting day may start at seven a.m., and you have to report to a studio or location for make-up, which usually takes at least an hour — sometimes even two. Then, when you're out of make-up, you may do a particular scene, and then you may not shoot another scene again till the end of the day, twelve hours later. The movie business is "hurry up and wait," and if you have ever been on a set, you would realize how true this is. I have worked on films that have kept us working for over twenty-four hours straight. Imagine trying to remember your lines after working twenty hours, let alone trying to look good. The film that kept me there this amount of time was LAPDANCING. The reason they kept us so many hours was because they had to finish shooting at the location for the club by a certain date. We had no choice but to shoot all of the strip club scenes by the next day because another film was going to move in and the LAPDANCING crew would have





to tear down all of the sets that were built. This is just one example of the time and work that goes into making a movie.

The entire process of the business is not easy. First of all, in a typical week I may do several auditions, which means I have to spend my time and money driving around town for the chance that I may be the one they choose for a part. It costs money to be in this business, for you have to take a headshot and resume to every audition, and many times you have to put together a reel, which is also very costly. It's so costly because you have to make so many headshots and tapes for all the various auditions you may do. The fact of the matter is that it is virtually impossible to book every job you may go out for. Therefore, this means that often you waste your valuable time and money for nothing. However, these are all things that go along with the job.

You must realize for every audition you may go on that they may see three thousand other people for that part. Maybe three thousand people don't actually get the opportunity to come to the audition, but their agents have submitted them for the job. This basically means that the odds are against you when you go out for a job. Even with these odds, I have still managed to work on eighteen feature films and thirty-five videos, and this is not counting television commercials or music videos. This business is difficult, but sometimes when you're at home in bed watching TV and you are flipping the channels and all of a sudden you see yourself in a movie, you say to yourself, "I guess it's all worth it." □

You can write to Lorissa directly through her Fan Club:

Lorissa McComas Fan Club-SQ1
P.O. Box 55416
Valencia, CA 91385





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(Suggested retail value \$90.00).



Here's all you have to do...

Just send us your best LAP DANCE!

That's it. Your entry can either be on video tape (VHS only, please) or a photographic print 3 1/2 X 5 up to 8 X 10. Our distinguished expert panel of droolers, er...I mean judges, will choose their fifty favorites and each winning entry will receive a FREE LAPDANCING video screener courtesy of SCREAM QUEENS ILLUSTRATED magazine and TRI BORO ENTERTAINMENT. Contestants and entrants MUST BE 18 Years of Age or Older and return this signed release (or a photo copy) along with your entry. Winners will be announced in an upcoming issue of SQL. Void where prohibited by law. Entry Deadline is October 31, 1996. All entries become the sole property of Market Square Productions, Inc. and can not be returned.

Market Square Productions, Inc.

20 Market Square, Pgh., PA 15222

Please enter my submission into the WIN
A LAPDANCING VIDEO contest.

Name _____

Address _____

City _____

State _____ Zip Code _____

I/we certify that I/we am/are 18 years old
or older. Include signatures of anyone in-
volved with video...photographer, model(s),
etc.





June FEVER

**Actress
June Wilkinson
Bares The Truth
About The B's**

**article by
Debbie Rochon**

She was a starlet...out to make the **BIG TIME**...the men, the passions, the lonely nights...until she found fulfillment in a **SUNLIT PARADISE!**

So read the poster for the 1959 film **CAREER GIRL** starring June Wilkinson. It's a sexy little tale of a young starlet who becomes tired of Hollywood and seeks serenity in a nudist colony. As with the hulk of her movie credits, this campy exploitation flick would not afford the theatrically trained Wilkinson any critical acclaim. Born March 27, 1940 in Eastbourne, England, June Wilkinson began her career at the tender age of twelve in a hallet rendition of **CINDERELLA**. By age fourteen June's figure was developing at an alarming rate. Unable to hide her exploding endowments in hallet dancer's apparel, June's instructor encouraged her toward a spicier kind of prance. A showgirl by sixteen, June was a darling of the press, largely due to her forty-one inch assets. In one short year Ms. Wilkinson's hursting bust-line

measured in at a whopping forty-three inches. Needless to say, her burlesque shows and television appearances caught the attention of many, including one plastics manufacturer in particular. He saw the power June had over the audience and hired the bombshell to represent his company at an exhibit in Chicago, thus introducing the voluptuous Wilkinson to the United States.

The 1958 excursion brought her overnight results. On June's second evening in America she attended a party and was offered a movie contract with Seven Arts. Not bad. She had already exposed herself in numerous British magazines and was compelled to see how her American sisters measured up. The very night she leafed through **PLAYBOY** for the first time, she made a call to the publication and, although it was midnight, Mr. Hugh Hefner himself answered the phone. He was already aware of June, and because she was leaving the country the next day, he called in a photogra-

pher and had her first layout shot by 2:00 a.m. Having to hold off publishing the pictures till June's eighteenth birthday (for legal reasons), Hefner ran the pictorial in the fall of 1958, at which time he officially crowned her "The Bosom" — a title that would not artistically liberate her, and certainly one she would never shake. "I was an ugly duckling growing up in my house," recalls Wilkinson, "so after I appeared in **PLAYBOY** I felt very cocky. It was fun, everybody thinking that I'm this glamour queen. I do think that it definitely hindered my career a little bit because people in this country thought that's how I got started. The first national tour I did was with a dramatic play (**BABY DOLL** by Tennessee Williams) and you couldn't get in to see it. I give **PLAYBOY** credit for that. People had no other reason to see June Wilkinson, they wanted to see what 'The Bosom' looked like in person! But it was up to me to be good and sustain my career. If you're not any good they won't keep coming





back. I wanted people to come and see me every time they were in town."

June's first film was the obscure 1959 Russ Meyer nudie flick, **THE IMMORAL MR. TEAS**. "Russ Meyer was taking a lot of photographs of me at the time, so I appeared in his film for a torso shot. I couldn't let him credit me because I was still under contract with Seven Arts."

She would shoot three more films that year, **THUNDER IN THE SUN** with Susan Hayward, the above mentioned **CAREER GIRL** and **THE PRIVATE LIVES OF ADAM AND EVE** which boasted an impressive cast including Mickey Rooney, Mamie Van Doren and Mel Tormé. Not well received, it's been described as "a silly assortment of singers turned actors, comics turned actors and actors turned comics."

The 1960 **MACUMBA LOVE** would afford June the opportunity to shoot a suspense/voodoo/exploitation flick on location in Brazil. But once again, her physique was reviewed more often than her acting

In the back-and-white 1961 musical/comedy **TWIST ALL NIGHT** (also known as **THE CONTINENTAL TWIST**), June was cast as the sexy girlfriend of a nightclub owner played by Louis Prima. "It was made in a hurry because they wanted to get it out while the twist was popular. It was great acting with Louis," cooed June. "At the end of shooting he gave me a piece of jewelry as a gift."

What could have been the dramatic turning point of June's career, **TOO LATE BLUES**, would yield her only a bit role. Directed and co-written by the brilliant John Cassavetes in 1961, "The Bosom" appeared only in a brief scene as a "girl at the bar." "I loved John, but he was upset over **CAREER GIRL**, I think. He didn't want me to coast on just my body. He had promised me a bigger part but when it came to filming he just got too busy and didn't get around to

using me."

June traveled next to Mexico City to shoot director Myron Gold's *LA RABIA* (*THE RAGE WITHIN*). She considers it a "well acted and well directed, good movie." Her second film for 1962 would be *THE PLAYGIRLS AND THE BELLBOY*. June herself considers this "a *really* bad movie," but certainly worth mentioning that it was Academy Award winner Francis Ford Coppola's directorial debut.

June reunited with Mamie Van Doren for the 1964 bedroom farce *THE CANDIDATE* (also known as *PARTY GIRLS FOR THE CANDIDATE*) in which she performed an intimate scene with the late actor Ted Knight. Still not finding true satisfaction in the roles she was being offered, June decided to go back to the theater. She was cast in the Broadway production of *PAJAMA TOPS*, a French sex farce. June was in good company indeed; the role had been previously inhabited by the likes of Barbara Eden and Greta Thyssen. This 1961 engagement would mark the beginning of a thirty-year affiliation with the play. "I loved both stage and film, I just seem to be more popular in the theater. If I like a project I like it, I just get offered more comedy because once you've established yourself as a comedienne the producers want you back in the same genre, especially because that's where the money is!



For some reason people think stage is more prestigious than film. I don't know why, acting is acting. Although you can't blow a line on stage, you can with film. People also think drama is harder than comedy, but in fact, it's the reverse. In drama you can deliver the scene in many ways, but in comedy if you miss your cue it's all over! It's like a dance routine, you have one chance to get it right, and if you're off, the laugh is lost. You have to come in with your lines at the precise moment, after the laughter from the previous line has died down, but before it's completely over. I love doing shows with actors that I like, performers that are stimulating on stage. I did ANY WEDNESDAY with Tom Poston and Elaine Stritch, and they were great fun! Every night it became a friendly competition who could get the most laughs. Elaine would always propose that whomever got the biggest laughs that night didn't have to pay for dinner!"

In 1972 June met the Houston Oilers quarterback Dan Pastorini and within one short year they were married. "My husband didn't want me posing for the magazines anymore and that was fine with me, I didn't really care. It didn't matter to me until, without telling me, he appeared in PLAYGIRL! I'm too liberated for that baloney, what's good for you is good for me, so our deal was off from then on! I did get back at him. When he asked me what I thought of his layout, I said it was no big deal! We had an agreement that during the football season I wouldn't work, and when it wasn't the football season, I would work and he would come with me. Well, I enjoyed being Mrs. Pastorini, but he would go crazy when it was time for me to be June Wilkinson. When I was offered THE FLORIDA CONNECTION (1974) I got him a part in the film because I thought it would help matters, but in fact I would have been better off if he wasn't in the film at all. I wasn't concentrating on myself during the shoot, I was concerned with what he was thinking, what he was doing. I even gave up my top billing to him, so I wouldn't hurt his ego. We were divorced in 1982. It would never happen again, unless I got remarried,

and I don't think we have to worry about that!"

Teaming up a second time with director Myron Gold, June shot the mad-monster send-up FRANKENSTEIN'S GREAT AUNT TILLIE (1984). Together with her co-star, Donald Pleasance, she returned to Mexico for the filming. "Donald is such a gentleman! And what an actor! He had a scene with Zsa Zsa Gabor who flew in for two days, and he said she told him that she had a hundred negligees! When she left Mexico the producers complained that she took the prop negligees with her and I told Donald, 'Well, now she's got a hundred more!' I got along extremely well with him, he even came to see a play I did written by Joe Orton in Las Vegas. Donald is very fussy and he didn't like the production. There was a line in the play that read, 'If my mother could see this she would turn over in her grave!' and Donald said to me after the show 'If Joe Orton saw this production it would kill him!'"

SNO-LINE would be June's next epic. Based on an ultra-realistic depiction of the organized crime world, June accepted this 1984 gangster movie in hopes that she would shine in the role. "I figured I would be good in it. Even if the movie is horrible, theatergoers would at least know what I currently looked like."

In little more than a cameo role, June utilized once again her deft comic skills in VASECTOMY: A DELICATE MATTER. The 1986 film starred Lorne Greene and Abe Vigoda in, as the title suggests, a haphazard story about a man who has too many children and is forced to do something about it.

The remote 1987 release TALKING WALLS (shot in 1983) features June in one of a series of eerie events that take place in a hotel. Wilkinson performed a brief topless scene as "a favor" to the producer. Other scenes include performances by Sally Kirkland and Sybil Danning.

June Wilkinson's last film to date is the 1989 parody KEATON'S COP, starring Lee Majors, Abe Vigoda

and Don Rickles. June has a small cameo appearance in this comedic cop caper.

I certainly wouldn't say any of my films were classic works of art. They reek of the 50s and 60s. I guess maybe in another ten years they could be considered classic. If you can just watch them for their camp value, they could be enjoyable. They were very innocent and helped pave the way for a lot of independent filmmakers today."

June Wilkinson has periodically taken a reprieve from her film work, but has continued to stay active in the theater throughout her entire career. She's currently trying to launch a TV show called ABSOLUTELY GORGEOUS with the Florida-based production company Media Entertainment. What's Ms. Wilkinson's reaction to the recent resurgence of her cult celebrity? "It's flattering when you get letters from young men who are sixteen to thirty-five, you think gee, when I first appeared in PLAYBOY they weren't even born yet! I'm getting a tremendous amount of fan mail. I'm also told that I appear in many sites on the Internet. I have a computer, but my daughter (Brahna) mainly uses it. The thing that worries me is that anybody can put your picture on there and you have no control of who is just taking it off. I'm not too thrilled about this because I have a mail order business where I provide my own merchandise. I want to start concentrating more on movies again. I'm keeping my fingers crossed that my pilot will take off. That's what I would really like to see happen."

Originally cast as the young mistress in PAJAMA TOPS, June has embodied the role of the wife since 1994 when she signed on to tour with the show once again. She can still pack a theater to say the least. Her performances continue to sell out to this day. And yes, she still looks great in a bathing suit. □

If you would like to get in touch with Ms. Wilkinson you can write to her at...
JUNE WILKINSON
1025 N. Howard Street
Glendale, CA 91207

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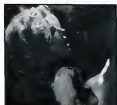
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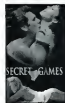
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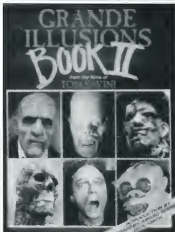
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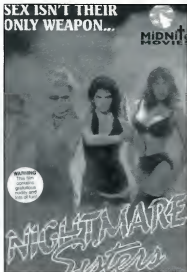
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THE GIRLS OF W.A.V.E.

Gary Whitson, through his own company, W.A.V.E. Productions, has made and distributed over two dozen shot-on-video movies. W.A.V.E. stands for Whitson's Amateur Video Entertainers. It was formed in 1988 when Whitson, a New Jersey special education teacher, placed a newspaper ad in an attempt to connect with other amateur videomakers. Since then they've been churning out a stream of damsel-in-distress chillers and thrillers like *PSYCHO DANCE*, *BLOODY CREEK* and *THE MUMMY'S DUNGEON*, all of them financially successful, a fact which you might find hard to believe until you read this interview and learn how and why.

Gary, how did you get interested in movie making?

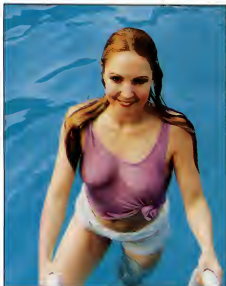
I've always liked the 1950s horror movies. And back in college in the late sixties I got a Super-8 camera and didn't do much with it till about ten years later, when I got involved in making a couple of short movies — superhero type things with Hercules-like characters. A couple years after that we made *THE MISADVENTURES OF FANNY STARR*, about a private detective caught up in some pretty strange occurrences. In our ads for it we told people they're gonna see "Battling beauties! Sexy ladies! Countless deathtraps! Mystery and Adventure! All combined with bondage, violence and topless nudity!" It was shot on Super-8, but when video came along, we transferred it to VHS and added sound. And when camcorders came down in price and became affordable for the average consumer, I bought one in the late eighties.

Then I ran an ad in the local paper, asking for people who'd be interested in making horror movies. Six or seven people showed up, and a couple of them — Aven Warren and Mike Brady — came up with the W.A.V.E. acronym, standing for "Whitson's Amateur Video Entertainers." We began discussing an outline for a movie called *SISTERS*, and I ended up writing the script, based around the idea of Daylight Savings Time. One of the sisters hires someone to kill the other one but forgets that the clocks are going to be turned ahead, and this results in her being at the wrong place at the wrong time, and she gets killed herself.

One of the actresses we were going to use didn't come back after our first meeting, so we



Debbie D.



Pamela Sutch in **SORORITY SLAUGHTER**.



Christine Taylor and Pamela Sutch in **PSYCHO SISTERS**.



Left to right: Pamela Sutch, Tina Krause and Laura Giglio in **ZOMBIE HOLOCAUST**.



Tina Krause in A GIFT FOR THE COUNTESS (above) and in TARDY MODEL (below).

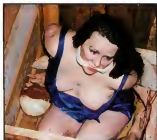


made the sisters "twins," and that was easier for us in some ways because now we only needed one actress instead of two, and could build some of our plot around the fact that the two sisters looked exactly alike. It wasn't so obvious that the wrong person was killed, and that was perfect since we didn't want the audience to catch on right away. We ended up with a full-length feature, which was later somewhat reshoot and edited down to a sixty-minute version called STALKED.

For our first couple of years we were making movies just for ourselves. But I got the idea that there must be people out there who had storylines that they would like to see done; I used to draw comic strips for people on commission, and I thought the same concept might be applied to making low-budget feature movies. And so, since we already had our own equipment and production group, I began running ads in FANGORIA and a couple other horror magazines saying that we would do "custom tapes." If people sent us a story outline or a full or partial script, we'd shoot the movie for them. They'd get the movie, and we'd get the right to market it, as long as we paid them a royalty.



Deana Enochs



C. McCauley in **WITCHFINDER 2**

The idea has worked, and people have been paying us to do these custom movies. A lot of times we get only a very basic concept or outline from them. For instance, for one that we did called **SLEEPOVER MASSACRE**, all the guy said was that he wanted to see a movie about six women who get together for a class reunion and get killed off by this female vampire. From that we wrote a script and went into production and made what turned out to be a ninety-minute movie.

All of us at W.A.V.E. have to chip in and do just about anything and everything. Aven Warren does make-up, and has acted in some of the movies as well. Sal Longo puts in many, many hours, doing a lot of the shooting and editing. And Clancey McCauley has been with us from the beginning, working hard behind the camera, and she's also a very good actress.

Like I said, sometimes when we do a custom tape, we just get a short description of what the customer wants, but other times we get practically a line-by-line blueprint that he may not want us to deviate from very much. We've had a couple of customers who have said they'd like to take part in making their movies, but they ended up not showing up. So we're usually pretty much on our own. We charge a fee for doing the production, which usually ranges from five hundred to maybe a couple thousand dollars, depending on what's required. We pay our actors generally about six dollars an hour, and my partners and I do the crew work.

One of the first people we made custom movies for was a fellow from St. Louis, Dan McGee, who also makes movies on his own. He hired us to make a couple of shorts. The first short was originally called **WARPED WEEKEND** and dealt with two teenage girls who go around killing people until they end up getting killed themselves. And then when he came up with a second script called **INITIATION RITES**, it was based around a group that these same



Tina Krause in **SORORITY SLAUGHTER 2**

girls were supposed to belong to, so we suggested combining the two stories, turning the second one into a prequel, and combining them into a longer film, to which we gave a new title, called **TWISTED TEENS**. We like having the freedom to work that way, improvising as it suits us and our customers.

Terri Lewandowski and Christine Cavalier both had parts in TWISTED TEENS, didn't they?

Yes, they both showed up to audition for us, a mother-and-daughter team. Christine was only about thirteen at the time. The first movie Terri did for us was **DUNGEON OF DEATH**, where she played "the other woman" and died of poisoning because she gave her boyfriend the wrong flask of wine.

Then in **TWISTED TEENS** she had two parts, a businesswoman who gets strangled in her car, and a prostitute who gets electrocuted in a bathtub. Her daughter Christine was one of the killers.

Terri's highest role for us was in **SLEEPOVER MASSACRE**, where she played a vampire. Christine had a nice role in **PERFURATIONS**, about female prison inmates who become victims of a bizarre weapons testing experiment.

We like to work with an ensemble cast because once we've found out who does a good, reliable job and can put in the long, hard hours without complaining or falling apart, it behooves us to keep on working together.

What's your favorite of the movies you've made?

Well, that's a hard question because we've made about twenty-five movies, but I guess if I had to pick one, I'd say **DEAD NORTH** in terms of storyline and acting performances and so on. The two leads are stage actors, Tom Beschler and Theresa Hoyt, very experienced and talented.

Our movies fill a particular niche that seems to attract a lot of buyers. They usually deal with "damsels in distress" — women in jeopardy — good tag lines that hook our customers.

Any special advice for other people who'd like to make and market their own movies?

I'd advise them to go ahead and do it because there's much more of an opportunity than there used to be, what with the huge number of cable-TV channels that are going on line. A lot of people are going to be able to produce and sell very distinctive videos, whether they're inclined toward horror movies, music videos, how-to tapes or just about anything else. They ought to be able to do whatever interests them the most, and it'll just be a question of finding the right niche and working hard to fill it. □

Debbie Rochon: UNBOUND

A Letter To The Readers Of SCREAM QUEENS ILLUSTRATED

Photography by Gary Cook





An open letter to my fans...

by Debbie Rochon

I would like to thank this magazine's publisher and editor for letting me use this time and space to formally address my gracious supporters. This article is dedicated to all the wonderful people who have written to me and have patiently waited for my response. Over the past year I have been inundated with work and have not spent a suitable amount of time replying to everyone's requests for either merchandise, film updates, or just notes to acknowledge their communications. For this I apologize. I have been working on numerous film projects and have been free-lancing for countless magazines, interviewing people from Conan O'Brien to MYSTERY SCIENCE THEATER 3000's Jim Mallon. As you know, I've been writing about the careers of many legendary Scream Queens for this publication. It was a delight interviewing the likes of Barbara Leigh, who is an incredibly elegant lady, and the always charming Linnea Quigley. I've also had the pleasure of keeping you updated with my current film titles.

I will have at least four new releases by the end of 1996. January introduced the network comedy BROADCAST BOMBSHELLS to pay-per-view channels all across the country. It's also available for sale or rental in many video stores. Next up will be CYBER-VENGEANCE, a virtual-reality-action flick soon to be released, and possibly to be re-titled. This summer will see the theatrical screening of the long awaited TROMEO AND JULIET. I'm very excited about this film; it treads dramatic ground never before explored by Troma Studios. Of course, Market Square's festive fable SANTA CLAWS will be available by early fall. This horror flick is a must-see for any fan of the genre! Now that I've starred in a movie directed by John Russo, co-author of NIGHT OF THE LIVING DEAD, I can legitimately call myself a horror-movie actress! I also spent one day shooting RED LIPS II with director Donald Farmer (VAMPIRE COP). It was quite a rush performing a highly emotional scene in the middle of Times Square in New York City. By the time I finished my dialogue there was a huge crowd gathered around me applauding and cheering! A white stretch limo even pulled over, and its passengers put down the windows and offered their congratulations. Only in New York!

I've also been busy hosting and appearing in a number of video magazines. One such tape is THEATER DARK (see SCREAM SCENE for ordering information) which has many of the genre's most popular celebrities featured. As hostess I escort the audience through a number of tongue-in-cheek skits, one of which has yours truly at the Washington Monument in a Road Warrior outfit asking tourists if they'd ever heard of the term *Scream Queen*! I also shot a segment for DRACULINA's (Box 587, Glen Carbon, IL 62034) video companion, which should be completed by the time you read this. Salt City Home Video (Box 5515, Syracuse, NY 13220) has produced a five-part series which highlights the behind-the-scenes antics of B-movie making. I introduce each episode from a different eccentric location, making the segments both informative and picturesque.



My elusive model kit (Andre Anyon, 1007 Winwood Drive, Cary, NC 27511) will finally be seeing the light of day! Its sculptor, Andre Anyon, has been working hard for its imminent release. I also have a brand-spanking-new poster that is featured in the upcoming motion picture SANTA CLAWS! The photographer, Gary Cook, is a master when it comes to capturing a mood, and this shot is one of my all-time favorites.



I encourage everyone who is interested in any of these items to PURCHASE THEM DIRECTLY THROUGH SCREAM QUEENS ILLUSTRATED or contact the people distributing the merchandise directly. It's not that I don't want to take care of your orders; it's just that they will be processed much faster! Once again, my most sincere thank you for your support and kind words. Without the friends that I've made through the business over the years, it would all be hardly worth it.







DEBBIE ROCHON GETS WILD!

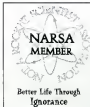


DEBBIE ROCHON

4041- Debbie Rochon, Star of *Abducted II*, *Broadcast Bombshells* and soon to be seen in *Santa Claws* and *Tromeo & Juliet*, has a new poster. The 16" x 24" Duo-tone Poster on a heavy gloss stock features a hot new photo of Debbie that was featured in her upcoming film *Santa Claws*. Each poster is personally autographed by Debbie and comes rolled and tubed to keep it looking great, for just \$15.95 including shipping.



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Scare Tactics

SLEAZEBALLS ON THE LOOSE

by
John Russo

This article could well be a companion piece or an extension of my previous Scare Tactics articles, **THE CON MEN ARE COMING TO GET YOU**, parts one and two, which were published in **SCREAM QUEENS ILLUSTRATED** issues two and three. Those pieces dealt mainly with the shysters who prey upon filmmakers. This one concerns those who target young women anxious to succeed as models or actresses.



One of my earliest encounters with this kind of sleazeball happened way back in 1974 when my movie **THE BOOBY HATCH** was released by Independent-International Pictures. It was a sex satire (lampooning the so-called "Sexual Revolution" of the 1970s) and it featured some lovely young actresses and considerable, though discreet, R-rated nudity. So, lo and behold, I got a phone call from a man who said he was a film producer on location in Arizona, making a picture for Universal, and he was interested in possibly casting some of the actresses who were in **THE BOOBY HATCH**. He wanted to know how he could reach them immediately because the scenes they would be in were due to be shot during the following week.

Adhering to my standard policy regarding such matters, I told him, "I'm not at liberty to divulge their addresses or phone numbers, but I will give them your name and number and have them phone you, if they're interested."

He said, "I'm out in the Arizona desert and can't be reached very easily. This production is on the move a lot. I'd rather contact them whenever I can."

Well, I still refused to give him any information about the actresses, so he ended up giving me a phone number in Chicago where he said he could be reached within the next few days. I then phoned the actresses and told them, "This guy may be on the level, or he may be a creep. It's up to you to handle him, but I'd advise you not to trust him too much and protect yourselves as much as possible."

I also phoned Sam Sherman, president of the distributing company, Independent-International Pictures, and told him what had transpired. "Oh-oh," Sam said. "I think I know who this guy is. Let me check and see if **THE BOOBY HATCH** played in Chicago."

He checked, and indeed it had. It had played in a multi-screen break



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the preceding weekend.

"This guy is no film producer, he's a sicko," Sam said. "Every time we have a sexy picture playing the Chicago area, he goes to see it, then he tries to con the actresses. I even wrote an article that was published in *VARIETY* last year, trying to warn everybody in the business about this nut."

So I phoned the actresses back and gave them this new info. One of them, it turned out, had already talked to the sicko. She said, "I *thought* something weird was going down. He asked me to send him at least two dozen color eight-by-tens of myself in all kinds of crazy costumes. He wanted me to dress up as a schoolgirl, an Indian maiden, a sorceress, and on and on, giving him series of poses where I always ended up with my clothes off."

We both got a wry, morbid chuckle out of this.

I said, "You didn't give him your address or phone number, did you?"

She said, "I almost did. But in the end I didn't."

"That's good," I told her. "Good thing I warned you. You always have to protect yourself — there are too many nuts in the world."

And the entertainment business attracts them.

Like honey attracts flies.

Just as the VCR Revolution has made it infinitely easier for young filmmakers, actors and actresses to get their start, it has paradoxically made it easier for sleazeballs to operate. At least, back in the days when it required millions or at least hundred of thousands of dollars to make a feature movie, it was a bit tough for a sleazeball to pass himself off as a legitimate

movie director or producer. If he didn't seem to have big bucks behind him, he probably wasn't all that he claimed to be. He might scam some of the people some of the time, but eventually he'd get nailed.

But nowadays anybody with a cheap camcorder can crank out a movie of sorts.

There are plenty of no-talents on the loose, both in back of and in front of the camera. Some of these no-talents are relatively harmless. Others are genuine sleazeballs.

These sleazeballs don't mind using whatever brief notoriety they can engender to seduce young women (some of them underage) with promises of helping them start their careers or even become starlets. We here at SQI have heard many sad, ugly stories of magazine publishers, "film producers" and "directors" for whom the bestowing of sexual favors is an actual *requirement* from any young lady who hopes to be "promoted" by them.

I hope this article will serve as a warning.

Be careful of everyone you deal with. Keep all transactions and interactions on a businesslike level. Remember the old adage: If something (or someone) seems too good to be true, it (he) usually is.

Build a strong, sensible, successful career. Make your own choices based upon what's good for *you*. Don't become a bauble or a trinket for someone who's only out to exploit you and satisfy his own whimsical, immature ego. □



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SANTA CLAWS and SCREAM QUEEN CHRISTMAS both star lovely Debbie Rochon, and co-star Christine Cavalier, Lisa Delien and Susan Ellen White. In the feature movie, Debbie plays Scream Queen Raven Quinn, whose marriage is falling apart even while she's being stalked by an obsessed fan — her deranged next-door neighbor. Raven is meanwhile starring in an erotic video along with several other Scream Queens, and the video has a very basic premise: some guys, aided by a spell cast by a magical snowman, find the girl of their dreams under the tree on Christmas morning.

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It's in the Cards

Terry Weston looks at entertainment trading cards



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Also available now is the **SQI LORISSA MCCOMAS MINISSET**. Lorrissa is one of the busiest rising stars in the B-movie genre, and everyone wants to see more of her! Well, now you can. This set is the usual twenty-card set beautifully photographed by SQI's photographer Elliot, and yes, it contains



SQI LORISSA MCCOMAS MINI

nudity! And of course, you're also offered the twenty-one card autographed set, the Lip Print set and the infamous Nipple Print set. The preorders on these sets were heavy, so order now!

STRIPPERS AND SHOWGIRLS! The magazine didn't make it, but the card sets are here! Series 1 and 2 should be out by the time you read this. The two twenty-card sets feature entertainers the likes of Julia Hayes, Melissa Wolf, Alex Taylor and more! This is probably the most provocative set we've offered, and you can also order the autographed set that contains one card hand-signed by one of the lovely lasses!

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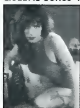
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Flying High With A Super Heroine...

BRINK OF DESTRUCTION

By D. J. Conner



Brinke Stevens, a versatile actress and businesswoman who's never content to sit on the laurels of her success, has once again struck out on her own. This time she takes on the comic industry by self-publishing her own comic. Few can match the enthusiasm with which she faces new challenges.

I was able to catch up with this sultry brunette while she was preparing for her latest venture into the comic genre.

How long have you been interested in comic books?

Fact is, I've been involved with comic books all my life. As a child, I avidly read WONDER WOMAN, and as an alienated teenager I was hooked on VAMPIRELLA. (I even portrayed my idol for a masquerade contest at age nineteen.) As a young woman, my tastes shifted to MODESTY BLAISE, with its daring "adult" undercurrents. In every case, I found a strong competent female role-model for myself through those popular comic books.

What can you tell us about your involvement with the ROCKETTER?

When I joined a comic book club in college, my future husband Dave Stevens was there at my first meeting. We were destined to marry and collaborate as a successful team. I was a perfect "cheese-cake" model, and he sketched me on paper innumerable times. But seldom did he portray me completely...usually it was my own body, yet another fantasy woman's head stuck on it! (Such as the ubiquitous Bettie Page...)

How long have you been associated with the comic book industry?

For the last 22 years, I've regularly attended San Diego Comic Cons

(and worked as staff in the early days). Although my artistic ability is modest, I admire and enjoy the company of artists. And many great artists have also relished my modeling skills. But all along, I always knew that some day I'd do my own comic book.

Tell us how you started turning your attention towards doing your own comic in the first place?

For about six years, I tossed around many potential ideas (often with hopeful collaborators): "Evila presents...Scary Tales!" or "Saga of a B-Queen in Hollywood. Nothing seemed quite right...

In 1993, I met someone who radically changed my course — Brian Pulido, a hip young CHAOS! COMICS publisher, was introduced to me by a mutual friend. I instantly liked his anarchic EVIL ERNIE series, and I could see a potential FEMME FATALES article based on his voluptuous villainess, Lady Death. As Brian and I became pals, my admiration and respect for him grew...he's got remarkable business savvy. When I confided to him my dream of someday doing my own comic book, Brian looked me straight in the eye and simply said, "So let's do it."

And we did, indeed.... I gave him a two-page synopsis of the story I finally wanted to tell. Six months later, I was holding a real BRINKE OF ETERNITY comic book in my hands! It was simple, easy, fast, and incredibly satisfying. We both made a small profit, and now I was sole-owner of my own comic book franchise. It was one of the very few creator-owned comics done by a woman, and based on a real-life female.

In the coming months, I was unexpectedly beaten out by another woman, his "Lady Death" character. Due to her sudden enormous popularity, Brian regretfully passed on

doing a follow-up to BRINKE OF ETERNITY. He had his hands full with that blonde bombshell, and no time left over to devote to me.

Concurrently, the whole comic book industry underwent a huge shake-up, as the "Battle of the Mega-Distributors" sent everyone ducking for cover. In short, it was abruptly a VERY bad time to bring out a new comic, yet I persisted in trying to find a replacement publisher. I got rejection letters from the best of them (like Image and Dark Horse). Two interested small companies, with whom I'd made handshake deals, soon went out of business (August House and Midnight Press). It was an utter nightmare for the next 1½ years, and my unshakable faith was slowly starting to erode.

What made you decide to team up with High-Top?

For two years, I'd been attached (as lead actress) to a low-budget horror-comedy project, VIDEO PIRATES FROM MARS. Despite many close calls, the producer was unable to secure financing and land a firm movie deal. In September '95, he invited me to attend a meeting with a new potential financier, Revenge Entertainment. ("C'mon, Brinke...vamp 'em and help us get our money!")

It was an exciting meeting, and Revenge Group was extremely interested in me...and my comic book. Turns out, they've got a subsidiary audio-book company (High-Top) and a CD-ROM division. We brainstormed like mad, and ultimately we teamed up. I decided to self-publish my new comic mini-series, BRINKE OF DESTRUCTION — and High-Top agreed to package it with a 30-minute audio cassette to recap the prequel, BRINKE OF ETERNITY, produced like a classic science fiction radio play. [Accompanying last two issues, we'd do all-new



material for two more unique audio tapes.] Meantime, their CD-ROM staff would busily develop that cutting-edge realm.

Was this the first time you thought of publishing a comic yourself?

I'd toyed with the idea of self-publishing before — but I was not prepared for the massive amount of hard work and heavy responsibility. Araughhhhhh...it was a whole new nightmare! Because we were all amateurs, a few dumb mistakes were made at first. But gradually, we got the hang of it. All I can say is, this new series is far superior to

BRINKE OF ETERNITY (both in writing and art quality), and I'm giving it my best shot. The only remaining factor is whether or not the public market will support it. But we won't know that answer for several months, until our initial orders come in.

Do you have any plans to follow up with another series?

If the BRINKE OF DESTRUCTION trilogy is successful, we'll quickly follow-up with a new 3-part series, BRINKE OF MADNESS. [It's set one year after "BoD", where Brinke has become an interstellar mercenary tracking evil

slavers across the galaxy.] I figure I'll be pretty burned out after that, and ready to do something different. With any luck, we'll get a CD-ROM on the market in 1996 — and maybe later, a spin-off animated TV show: BRINKE AND THE ETERNITY WARRIORS. But I'm leaving those projects up to Revenge Entertainment for development.

When did you decide to take greater control over your "Brinke" character?

To promote BRINKE OF ETERNITY, I did a lengthy store tour, hitting shopping malls across America in my green-metal bikini costume. I got a lot of positive feedback and constructive criticism from fans everywhere. Essentially, they wanted more intrinsic plot and less mindless action — and a more "accessible" Brinke-heroine...someone to whom they could better relate, more like the real me. It became clear I'd need to be more personally involved in the new trilogy somehow.

Tell us a little more about your comic promotional tour.

I had one of the best times of my life on that summer '94 tour...it was perfect in every way. I met lots of great people, and it gave me a new sense of confidence. I'm planning to do another nationwide store tour to promote BRINKE OF DESTRUCTION in early 1996. My character gets a wild new costume halfway through the series, which I'll be wearing there. And my colorist, Julie Ann Sczesny, took such a shine to Arcana that she's having that armored costume made for herself. We'll appear together at local shows.

You landed some great cover artists. How did this come about?

It was an amazing coup to land

megastars Boris Vallejo and Julie Bell as cover artists. I'd first met Boris at a Comic Con over 20 years ago and had been modeling for him for the past five years. During such a session (while passing through Pennsylvania on my "BoD" tour), Boris said, "You should let me do a comic cover for you!" I was flabbergasted, since he'd only ever painted *one* comic cover at that time...and obviously I couldn't afford him. He offered it as payment for all my volunteer modeling services...and his lovely wife Julie Bell insisted she not be left out, either, asking to paint my second cover! Our third cover artist is Philip Garriss, who did that spectacular "Fiddler" (a red-robed skeleton playing a violin) for a Grateful Dead album. (He's recently gotten into comics and is planning his own miniseries, *DAWN OF TIME: PROTECTRESS OF THE RAINFOREST*, which I'll help him to write.) By the way, we'll be offering gorgeous full-color posters of all three covers in the "BoD" series.

Are you going to do spin-off merchandising based on your comic's success?

I plan to release a model kit of my comic book character. It should be released in England shortly. I plan to offer it through my fan club. I am also negotiating with a company for a CD-ROM interactive video game. So, there are a lot of projects still on the horizon for me and my super heroine.

How can fans reach you for more information concerning your comic and movie career?

I can be reached through my fan club at:

BRINKE STEVENS FAN CLUB
8033 Sunset Blvd., #556
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Hookjaw Hollow

by Liam Sanford

©1995

Photo by Kevin Merrill

Splinters ripped her knees as Dani hit the floor, skidding helplessly forward, scraping her left cheek raw. She lay there panting. Behind her back it felt like her thumbs were trapped in cigar cutters.

Very slowly her eyes adjusted to the gloom. The chair she'd tripped over lay on its side.

has to be a way out of here

Wincing, Dani Hollander rocked back on her haunches. Again she tried to work the steel thumb-cuffs loose. But they just chewed deeper into her flesh.

In the cramped semidarkness, she glimpsed herself in a chunk of broken mirror. Against her tanned skin, the denim bra was a pallid blur. Her hair was a mess. Blood was oozing steadily from her torn cheek.

looking good, kid

Crawling forward, she felt something dig into her knee. Dipping low, thumbs throbbing agonizingly, she tried to see if it was anything she could use.

Smiling up at her was Groucho Marx.

Dani Hollander would have laughed out loud if someone hadn't suddenly grabbed a fistful of hair and jerked her head back.

She glimpsed the fat butcher blade an instant before it ripped her throat out.

Her cleavage looked set to burst the tightly-cinched leather vest.

"Some vacation *this* turned out to be," Silver exclaimed bitterly, hoop earrings glittering in the harsh sunlight. "Two hundred

miles of *Easy Rider Revisited*. My buns ache, my hair's full of bugs and I chipped a nail."

"We're only staying here for one damn night," sighed Novak, crouched beside the dusty, bug-spattered Harley.

She just snorted and kicked a stone that pinged off the Harley's chromed sissy bar. With her streaming tawny mane, long legs and skirt tight as a girdle, Silver Culhane was an impressive sight. Even when royally ticked off.

"Where's that mouth-breather Bardo got to, anyway?" she growled, glowering across baked grass at the tiny, ramshackle office. Nailed to the weathered boards was a sign which read *HoOkJaW HOLLoW TRaiLer HaVeN*.

Novak's tattooed biceps gleamed as he tugged a bandanna from his ragged jeans and wiped the grease from his hands. Straightening, he squinted through the shimmering haze at the untidy sprawl of trailers. He spotted several Aerolites, a couple of Nomads, a Carefree and even a gleaming aluminum '37 Airstream Clipper. People were prepping barbecues, drowsing on loungers.

Rising all around, evergreen sentinels of pine and cedar guarded the misted blue-gray mountains.

"Well, Novak? What's the diagnosis?"

"Battery terminal's worked loose again."

"Can you fix it?"

"Take about five minutes," he said. "Longer with an audience."

Like Silver Culhane, the 1340cc blood-red Softail custom Harley always attracted attention.

An obese woman with rollers in her hair and rolls of fat in her ski pants was struggling to control three hyperactive tykes.

Two curvaceous redheads, obviously twins, were nudging each other and giggling. Both wore cropped T-shirts and thongs.

A skinny teenager with terminal acne was trying to tease *Smoke On The Water* out of a 12-string Washburn with only six strings.

But Novak's attention was locked onto a figure at the edge of the group.

She just sort of stood there, thumbs hooked in her denim cut-offs, white blouse loosely knotted, head cocked at a quizzical angle. Scooping a fall of honey-blond hair behind one small ear, she allowed her sea-green gaze to roam Novak's husky frame. A challenging little smile touched her lips.

Silver suddenly jabbed an elbow into Novak's rib cage. "If you can peel your eyes off that bimbo," she hissed, "here comes Bardo."

A vast slab of a man had emerged from the office, stuffing the remains of a burger into his mouth. Rafe Bardo ("*Like the French actress . . . 'cept I'm more of a Rigid Bardo, heh-heh-heh*") wore a sweat-blotched Phantom Blue T-shirt, baggy camo pants and round mirror shades. Bits of burger hung in his matted beard.

"Didn't mean to keep you folks waiting so long," he munched noisily. "Strictly speaking we're residential, but number 11's been empty for a while." Licking grease from his fingers, he produced a key. "I've thrown in some linen, cornbread, coffee and a six-pack. Ain't much, but it's the best I can offer."

Novak was reaching for the key when Silver snatched it and stomped away. In the eight months they'd lived together, he'd come to the conclusion that patience was an alien concept to Silver Culhane. If it wasn't here and now, she tended to get a tad riled. Just a tad.

"You can't miss it!" Bardo called after her. "Number's on the side!"

With the sun scorching his back, Novak slowly wheeled the crippled Harley along the lumpy, weed-choked walkway between the trailers. He wasn't in any hurry to catch up with Silver. All around, the trailers buzzed with life. Stereos boomed a heady brew of Metallica, Heather Myles and Snooks Eaglin.

"Are those muscles on loan from Stallone?" inquired an unfamiliar voice.

The honey-blond in the tight denim cutoffs fell into step beside him.

"Yeah," grinned Novak. "But they're due back first thing Monday morning or I lose my deposit." He slowed as she circled the machine a couple of times.

"Who's this?" she asked, tapping a polished nail on the custom-sprayed gas tank. The mural showed a bikini-clad beauty with a killer smile.

"Melissa Moore."

"Your ex?"

"Don't I wish," he hooted. "She's my favorite actress."

It was hard to concentrate with the honey-blond leaning forward like that. The blouse was gaping; the ripe fruit of her bosom cupped in lilac lace. She straightened, her

sassy little smile pricking Novak's heart.

"You live here, Miss . . . uh . . . ?"

"Connor. Kelly Connor. That's my home-sweet-home." She jerked a thumb at the vintage Airstream. "Still in pretty good condition. Had to fix it up, though."

"You're good with your hands, then?"

"I get by," she grinned. "You're Novak, right? I heard your old lady talki . . ."

"We're not married."

"Friend?"

"Close enough," he shuddered. "Uh . . . where's number 11?"

"Dead ahead," she said, clapping him hard on the shoulder. "Happy trails, pardner."

Novak stared at the shabby, lopsided trailer. "Hoo-boy," he groaned, feeling his heart do a fast drop into his boots. "Silver's gonna love this."

A gleaming ice cube nestled between Silver Culhane's breasts. Sipping a beer, she nudged the fridge door shut, dislodging another magnet from its discolored surface. "Welcome to the wonderful world of the boonies," she muttered sourly. "All the boredom you can take and then some."

Even with the windows open, it was suffocatingly hot in the narrow trailer. The shades were down, making it murkier than a congressman's conscience. An electric fan rattled, resorting dustballs into interesting patterns. Everything was stitched, patched or stapled. Any new material was being spun by spiders.

Novak was slumped in an uncomfortable chair, feet on the dinette, trying for a siesta. Silver plucked the cube from her cleavage and flipped it into her mouth: *crack-crunch*. "I need smog, I need crowds . . . not a dumpster with drapes."

We'll leave for Splinter Falls at first light," Novak promised.

"I need to wash some of this crud off me," she scowled, sniffing an armpit.

Stripping naked, she squeezed past Novak and carried her beer into the tiny tub. Novak heard the splash and gurgle of water. She started singing Lita Ford. Badly. He wondered if she'd care to do a duct with the pizza-faced teen with the string-diminished guitar.

Surrendering any hope of sleep, he scrawled a quick note: *Gone to fix Great Iron Horse*.

Wet T-shirts always lifted Novak's spirits.

The luscious red-haired twins were capering and clowning beside a Nomad Deluxe trailer. Squealing delightedly, they were fooling with the handheld outside shower. The drenched T-shirts had turned completely transparent.

"Enjoying the view?"

He whirled to see Kelly Connor grinning at him, one hand shielding those gorgeous sea-green eyes. "Didn't mean to spoil the show," she chuckled, glancing over at the shower-happy siblings.

"My eyes can only take so much."

"Yeah, I'll bet. What happened to your hand?"

Continued on page 68



Fantasy
Girl
Discovery
Sherri
Frazier

Photos by
Lorissa McComas &
EV Giglio

My name is Sherri Frazier and at age twenty-four, the entertainment business has had a major influence on my life and who I am.

Nineteen and naive, I contacted a local entertainment establishment.

A male voice answered. I hung up. The nervousness subsided, and I called again, then went to the audition and was hired. Little did I know what I was stepping into. It wasn't too long before the doors began to open.

My first modeling experi

ence came in 1991 when I met my soon-to-be best friend, Lorissa McComas. I soon began modeling lingerie and dancing, getting my feet wet in the club business. My new career took me first to the Crazy Horse Club in Myrtle Beach, South Carolina, then

further south to Orlando, Florida. That definitely proved to be an experience I enjoyed. Late nights and short days became my life-style! Being a native Cincinnati, it was a sudden change of pace and life-style. Continuing in my firm belief that "variety is the spice of life," 1991 went seemingly fast as I danced my way into 1992.

The entertainment business has continued to be a major part of my life. Entertaining has not only offered me a comfortable income, it has also given me the opportunity to grow in self-confidence and taught me to dream.

I received an offer to do a photo shoot for Hammer Strength, a company specializing in workout wardrobes. This was my first opportunity in front of the camera — a small job, yet a stepping stone towards my goal.

Several months of hard work brought me to the same photographer for another opportunity. This time for a European clothing catalogue. I'll never forget that day: midsummer, windy and hot. And I was fully clothed. Those shots were taken at Mt. Echo Park in Cincinnati.

During the remainder of 1992, I continued dancing, entertaining and modeling. The end of the year was colorful and exciting. Through a series of contests I was chosen to be Miss December 1993 in the Conservatory Calendar.

Around March 1993, I submitted an entry for a **HIGH SOCIETY**



promotion. I sent them my pictures and an application. Then I waited — and waited some more. A couple of months had passed, when I received a phone call from Bob Johnson. He asked if I would take myself out of the contest and do a layout with photographer Tony Lasala. I accepted. And soon I was driving to New York City.

While in New York, I didn't have much play time. On the set for make-up and wardrobe at 9:00 — wait — and wait some more. Change the lighting, shoot a few rolls, fix the make-up. This went on for about four hours; then we broke for lunch and then back to the grind. No one told me modeling was a piece of cake, but no one told me it would be quite like this either. After another three or four hours of acrobatic posing, they called it a day. They decided to shoot another set the following day for *CHERI* magazine.

After a wonderful dinner and a couple of hours of browsing, I retired to my room and slept like a baby. I was up again at 7:30 a.m. and on the set at 9:00 a.m. sharp. This shoot proved to be quite different than the day before. The difference between bobby socks and thigh highs would be comparable. However, the outcome of both shoots was quite pleasing. Several months came to pass before they published the photos.

It was November 1993 when the *HIGH SOCIETY* layout was published. And exactly one month later the layout in *CHERI* magazine was published.

Prior to the release of those issues, I had visited Los Angeles. While on that vacation, I came to meet Daniel Hurley of Talent Casting in Beverly Hills. I auditioned for a part in an infomercial for Atom Smashers. Hard work paid off and I got the part as a girl dancing in a nightclub. A small part, but I had a great time.

Also on that visit, I had the opportunity to meet Sergio Villagran. Sergio Villagran offered me the

opportunity to go to Ixtapa, Mexico for the Tecate contest. Needless to say, I quickly accepted and headed back to Cincinnati to prepare for the trip to Mexico. November came and I was more than ready for the seven day and six night stay in beautiful Mexico.

It wasn't all play, but it wasn't all work either. The mornings were early, so we could catch the sunrise for that "perfect shot." The afternoons were long and very hot! We shot all day, every day, at various resort areas and restaurants. In the evening we had some free time to mingle and enjoy the cocktails and tasty foods. As far as I was concerned, it would have been all right if it never ended.

With bright and beautiful 1994 came many changes in my life. I decided to put a hold on my modeling career and stepped out of the entertainment business. Due to certain circumstances, I was reintroduced to the roofing and modeling industry. I moved to Myrtle Beach and opened a home repair business and danced to supplement my income. In the following

year I returned to my hometown, Cincinnati. Though I was still roofing, I still had a few small modeling contracts with a local photographer.

In November 1995, my longtime friend, Lorissa, contacted me and invited me to Los Angeles. Some of her photographer friends had seen a photo of me that belonged to Lorissa and wanted to know more about me. It wasn't until February that I was able to go to Los Angeles. While in L. A., Lorissa introduced me to Brett Bereny, who was soon to be my photographer.

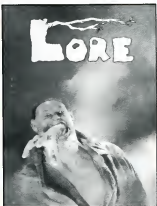
I worked with him that very day as he photographed me the entire day. It was a quick reminder of the work involved in modeling. It was a wonderful experience, and I had a lot of fun. I have just recently discovered that my photos were chosen for a layout in *CLUB* magazine, and to top that, they have decided to put my picture on the cover as well. Look in an upcoming issue of *CLUB* magazine. The name is Sherri. □





Scream Scene

A look around the world of SF, Fantasy and Horror



Ghettty Chasun, who turned us on in **GOROTICA** and **RED LIPS**, has started her own newsletter, called **MEOW**. The subscription rate for four issues is \$15.00, and it's loaded with hot news, interviews and merchandise offers.

Order it from:
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An illustrated quarterly digest of horror fiction, entitled **LORE**, is being published by Rod Heather, and it's an excellent vehicle for new or established writers who would like to see their short stories, poetry or artwork in print. It costs \$4.00 per issue and \$15.00 for a four-issue subscription, and it may be ordered from:

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Debbie D, recently featured in our knock-out **LEGEND OF THE BROWN HAIRD MERMAID** portfolio, writes us that "Debbie Dutch and I have become friends and will appear at the horror conventions and elsewhere as the **DOUBLE D'S**. What do you think of our idea?" Well, we like it just fine, and we're sure that you will, too. Here's an eye-popping shot of them together by one of our favorite photographers, Mike Manikowski.



Hosted by beautiful 1996-97 Spokesmodel Ashley, this in-depth presentation video will show you why **Image 2000** is one of the top producers of quality pin-up products and collectibles. You'll see for yourself how a truly unique collectible is made. For more information on how to obtain your copy of this video catalog write to:
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J. R. Bookwalter, talented director of ultra-low-budget hits like **THE DEAD NEXT DOOR**, **KINGDOM OF THE VAMPIRES** and **OZONE**, has just released a new horror thriller called **THE SANDMAN**. Bookwalter's company, Tempe Video, has recently merged with E. I. Film & Video Communications with the goal of broadening their production and distribution activities.



Here is the Barbara Leigh Fan Club info that so many fans have asked us for:

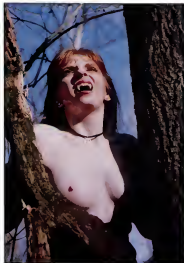
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Welcome to **THE WATER DARK**, the video magazine of horror and sci-fi in the entertainment industry. Hosted by Debbie Rochon, this video looks into the careers of today's leading B-movie actors & directors including Brinke Stevens, J.J. North, Theresa Lynn, Ted Bohus, Fred Olen Ray and others, plus a look at the comic book industry through the studio of Dan Parsons, and a tour of Bengie's Drive-In, a classic theatre that hasn't changed since it opened in the 1950's. The video is produced by David S. Cohen and is available directly through Market Square Productions, Inc. for only \$29.95 plus \$6.00P&H. Market Square Prods. 20 Market Square, Pittsburgh, PA 15222



A Brief Interview With A Vampire... Jenny Wallace by Michael Nomdeplum.

Where do you find a vampire? A dark, medieval castle? A moldy cave?...Well, I found one at Denny's! (Being open 24 hours, they get more than their fare share of bizarre nocturnal creatures).

When did you first start showing an interest in vampires?

Well, first off I guess you could say that it was kind of in my blood from birth. I'm a decendent of William Wallace -- the guy that Mel Gibson played in **BRAVEHEART**. For hundreds of years, the cultural mythology of the region has featured all kinds of scary things that go bump-in-the-night -- from werewolves on the moors to "Nessie". ...my interest in vampires in particular started in the ninth grade at the School for the Performing Arts. Everybody was reading Anne Rice's **INTERVIEW WITH A VAMPIRE**. I checked it out and have been hooked ever since...Now I *bite*, but usually only when I'm asked to.

B+ Productions has recently released their new video titled **VAMPS: DEADLY DREAMGIRLS** starring Jenny Wallace (shown above both in the film at left and using her favorite magazine as a fig leaf at right). The video is now available directly through Market Square Productions, Inc.. Send \$29.95 plus \$6 P&H to:

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HOOKJAW HOLLOW

Continued from page 63

"Got hit hy a Softail," he grunted, displaying the skinned knuckles he'd just acquired repairing the Harley.

"You need I.M.A.," she observed gravely.

"What's that?"

"Immediate Medical Attention," she explained, crooking a mischievous finger. "Just follow Nurse Connor . . ."

Wrapped in a scratchy towel short enough to leave everything south of the border bare, Silver Culhane raided the refrigerator. Grahing another beer, she popped the tab and took a thirsty gulp. "Novak?" she called out hopefully. Maybe she'd been a fraction too snappy with him. It was just the way it went. Novak was slow-burn; she was high-octane. "Novak . . . ?"

No reply.

Irritably she banged the fridge shut, belatedly noticing his note on the door. It was held in place by a magnet shaped like a smiling Groucho Marx.

The blouse came off the moment Novak got inside the Airstream. Eyes heavy-lidded, Kelly unhooked the lacy lilac bra and pressed in close. Her arms snaked around his neck, breasts crushing against his chest, mouth hot and hungry. Her tongue flickered and probed in a long, sizzling kiss.

"What happened to 'Immediate Medical Attention'?" he gasped during a brief oxygen-break.

"Okay. So it's not very medical," she whispered huskily, tearing at his clothes. "But it's immediate . . . and it's sure as hell gonna get your attention."

"You dumb sonofabitch, Novak! How could you do it with that little tramp?" howled Silver, hurling a china plate at his head.

Yup. That's how it would go if she ever found out, Novak concluded with grim amusement.

He struggled into his jeans.

"How's the patient?" Kelly purred drowsily through a sweat-tangled veil of hair.

"Fine," he muttered, groping around on the floor for his hoots. It was dark. The heat had dropped. He could hear televisions blaring cop shows and howling evangelists. "How late is it?"

"Worried she'll come gunning for you?" she grinned, slipping sleek and naked from the bunk. She plucked a summer dress from the back of a chair.

"Something like that."

She finished buttoning the dress. The flimsy material clung in all the right places. "I'll walk you back," she said, nuzzling his cheek with kiss-bruised lips.

"What if Silver sees us?"

"What's to see?"

Wiping sweaty palms on his jeans, Novak swung the door open and stepped into the night. Kelly impishly pinched his butt.

The moon hung big and silver over Hookjaw Hollow. Moths fluttered lazily.

The overweight woman in ski pants was getting angry with her kids.

The pizza-faced, would-be guitar legend was getting nowhere with his strumming.

The luscious twins were getting another fit of the giggles.

Silver Culhane was getting her throat cut.

She was naked, thumbs cuffed behind her. Eyes shock-blind, she was making mewling, gurgling noises as Rafe Bardo sawed steadily with the fat-bladed butcher knife.

He glanced up, mirror shades reflecting the moon. "Glad you could make it, Novak," he grinned as blood streamed down Silver's chin to splash her breasts.

Silver tipped forward, hut Bardo clung onto her hair. She hung there, chest getting redder and wetter.

Kelly's eyes were soulless pits of darkness as she moved to Bardo's side. Almost tenderly, she stroked Silver's shuddering face.

Novak watched as others slowly gathered around him; circling, chanting.

Something smashed against Novak's skull. Bits of guitar sprayed his shoulders. He crashed to his knees, blood stinging his eyes. His hands were yanked behind him. As steel cuffs clamped his thumbs, he realized the pizza-faced teen was stronger than he looked.

A million thoughts cannoned through his brain as his gaze pinballed dizzily from Kelly Connor to Bardo.

Bardo waved the large blade at the trailers, dark blood dripping like chocolate syrup. "Whole set-up's just honey for the trap. For folks like you and Silver and Dani Hollander . . ."

"Modern tools for modern needs," chorused the twins, like some kind of twisted litany.

"Thirteen," gasped Novak.
 "There's thirteen of you.
 You're . . ."

"Witches?" laughed Kelly as Bardo passed the knife to her. "Get real."

"Then what *are* you?"

"Just plain old cannibals," she shrugged.

And split his head wide open. □

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